

No. 1.—CANTERBURY

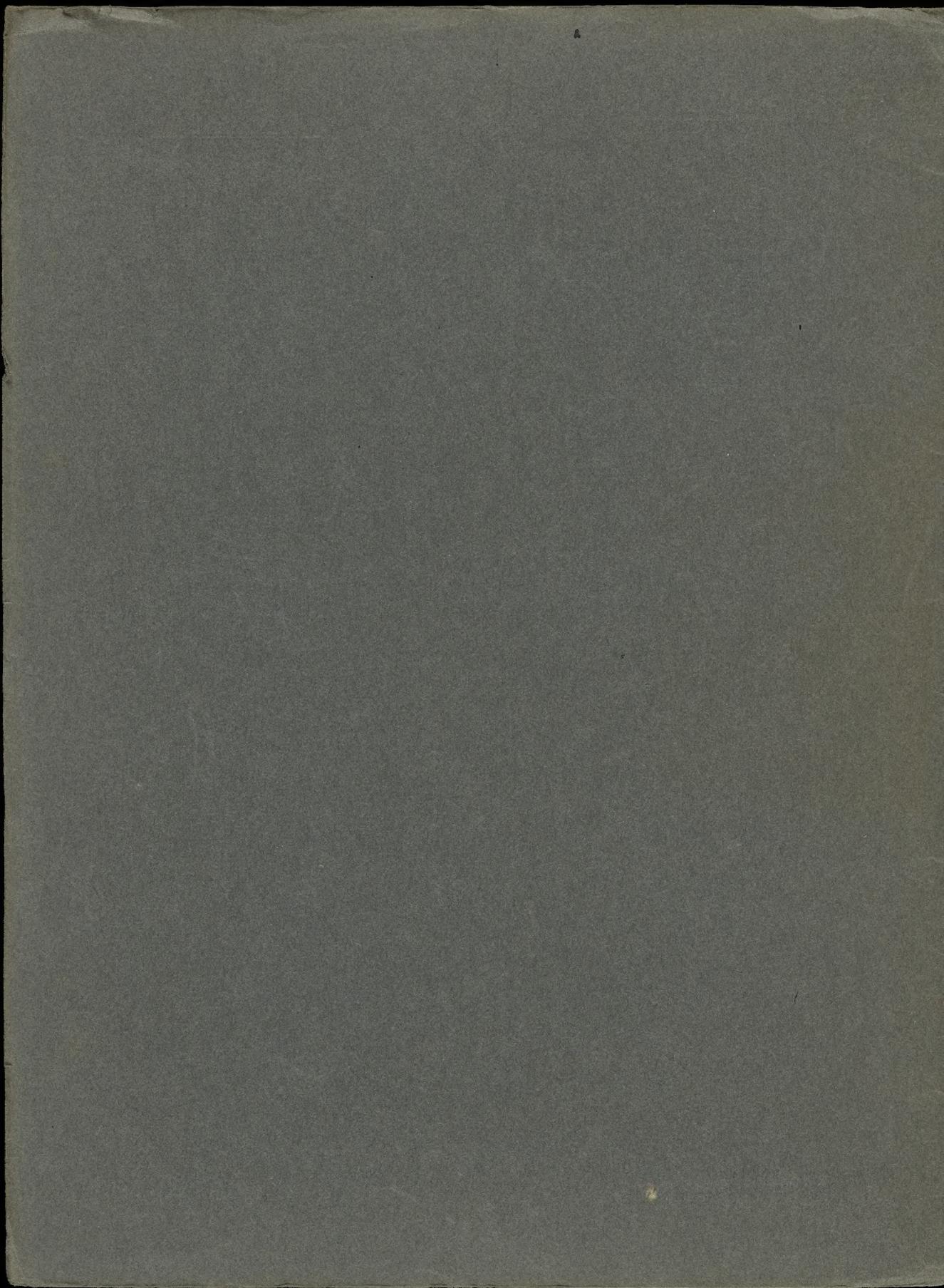
Portfolio  
OF  
English  
Cathedrals



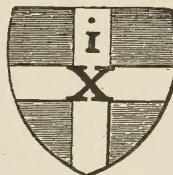
With Historical and  
Architectural Notes  
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CANTERBURY



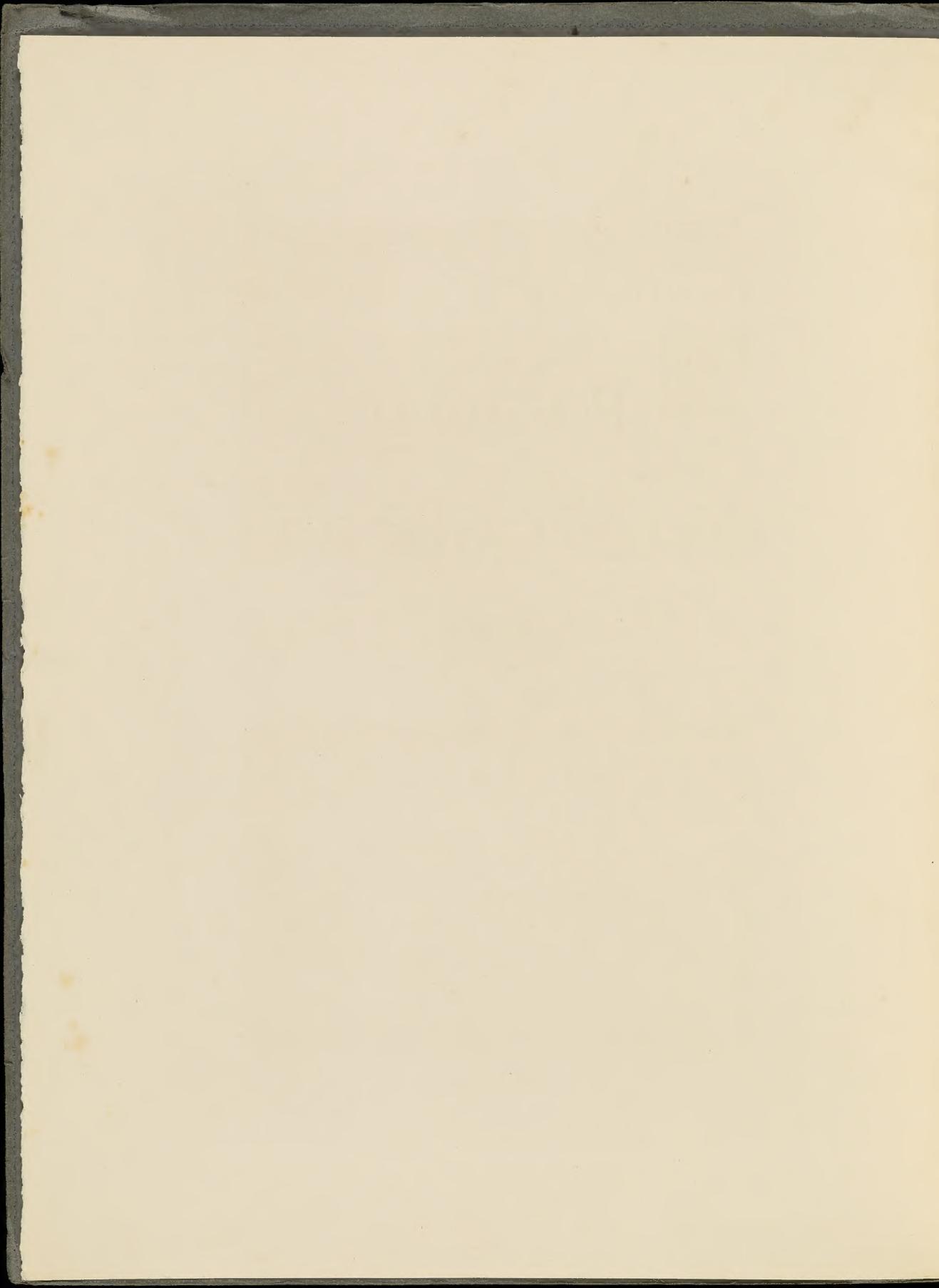
The "DAINTY"  
PORTFOLIO  
OF  
ENGLISH CATHEDRALS



CANTERBURY

With Historical and Architectural Notes  
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## CANTERBURY CATHEDRAL

### INTRODUCTION



VERY English cathedral is famous for some one feature connected with its building, position or history which gives it its own peculiar charm. The west front of Peterborough, the position of Durham, the calm beauty of Wells, each gives the individual character which is such a delightful feature of our great churches. At Canterbury it is the historic associations of the cathedral and its archbishops which appeal most strongly to every visitor as he approaches through the quaint narrow street and stately gateway.

The history of the see is practically the history of the Church in England, and very largely of the English people. As we glance through the list of primates there rise before us scenes which have made the history not only of Britain but of Europe and the world. Augustine, Dunstan, Lanfranc, Anselm, Langton, Chichele, Cranmer, Laud, Sancroft—what strivings, what victories, what disappointments such names recall! The rise of the people, the spread of learning, the reform of the church, the growth of the constitution, all are intimately bound up in the lives and doings of the archbishops.

But among such an army of great and wise men two stand out far above all others when we think of Canterbury—Thomas Becket, martyr and saint; Edward, the Black Prince, the national hero of the age of chivalry. These two surpass all others in the romantic associations which their names recall and claim a first place in the affections of all English-speaking people.

The importance of St. Thomas in the mediæval world was immense. Canonised three years after his death he at once became the most popular saint in Europe. A vast revenue flowed into the monastery, and the choir, the longest in England, was built to accommodate the eager throngs of pilgrims. Kings and Emperors came to implore his aid or to return thanks for his protection, and even Henry the Eighth, the ultimate destroyer of the magnificent shrine, did not neglect to come and bring his imperial guest, Charles V.

The cathedral stands on the site of the Roman basilica which was given to St. Augustine by King Ethelbert in 597. Various additions and alterations were made before this church was finally swept away in 1067 and Lanfranc began his cathedral. It was not till the rebuilding of the north-west tower in 1840 that the church reached its present state after a lapse of nearly eight hundred years. Christ Church was once part of a great Benedictine monastery founded by Lanfranc. Of the monastic buildings many beautiful fragments remain, but none more beautiful than the stairway near the northern entrance to the Close. As an example of Norman domestic architecture it is unrivalled.

## THE CATHEDRAL, FROM CHRIST CHURCH GATEWAY

AS it stands to-day Canterbury cathedral covers almost exactly the same ground as Lanfranc's church. The only noticeable addition is the east end, which was greatly extended after "the glorious choir of Conrad" had been burned down in 1174. The small square towers built into the eastern transepts are the most striking remains of this earlier building, and give some idea of the wealth of carving which made it so famous.

At the west end Lanfranc's towers have been replaced by later builders in the fifteenth and nineteenth centuries.

Of remarkable beauty is the turret of the south transept.

CANTERBURY CATHEDRAL



THE CATHEDRAL, FROM CHRIST CHURCH GATEWAY

## THE CENTRAL TOWER FROM THE CLOISTERS

THE Bell Harry Tower, built by Prior Goldstone in 1495, is the crowning glory of the cathedral. It is 235 feet high, only surpassed by Lincoln which is 271, and being placed in the midst of an unusually long, low church, gains immensely in dignity. The name Bell Harry is given it because of the great bell of three tons and three hundredweight which hangs in it.

The chapter house and cloisters are the work of Prior Chillenden in the fifteenth century. The latter were originally glazed, as at Gloucester, and were the scene of much of the daily work of the monks.

CANTERBURY CATHEDRAL



THE CENTRAL TOWER, FROM THE CLOISTERS

## THE NAVE

ENTERING by the south-west porch the nave is seen stripped of all the beautiful colour and glass which once covered its splendid columns, and filled its great windows. Now all is bright and glaring, but the contrast which results between the nave and the dimly lighted choir is as impressive as anything in our cathedrals. Prior Chillenden in the latter half of the fourteenth century rebuilt the nave, the curious buttresses of the central tower being added in 1425.

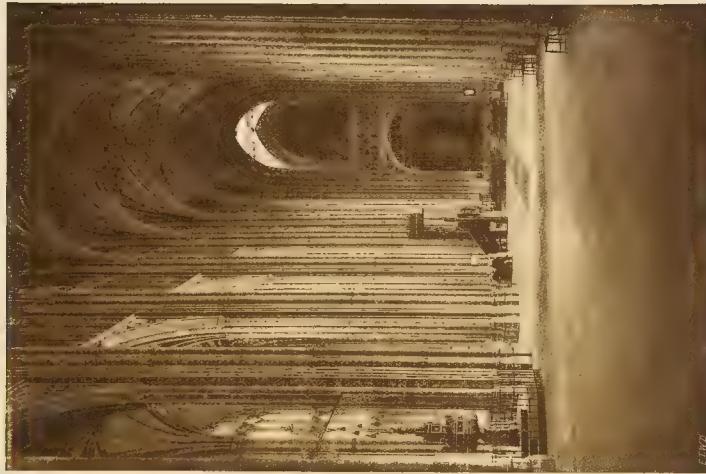
The body of Archbishop Benson lies in the north aisle. He was the first primate buried in the cathedral since Reginald Pole, the great archbishop of Queen Mary's reign.

## ST. AUGUSTINE'S CHAIR

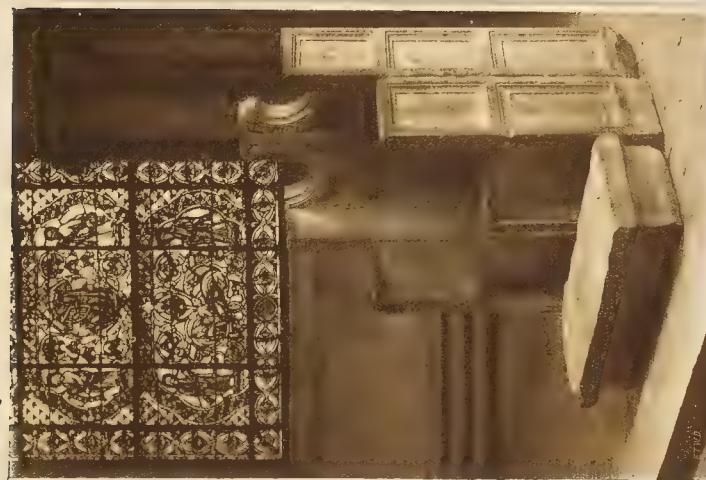
THE name which is given to this ancient chair recalls the first Roman missionary to Kent, St. Augustine. The little church of St. Martin, a mile away, is perhaps more closely associated with his memory, but it must be remembered that Christ Church was his foundation.

The chair is the *cathedra* or bishop's seat which gives the church its title and position. Though of very great antiquity it is almost certainly not contemporary with St. Augustine. Every archbishop is enthroned in this chair on his elevation to the primacy.

CANTERBURY CATHEDRAL



THE NAVE



ST. AUGUSTINE'S CHAIR

## THE CHOIR

TO the antiquarian the choir is profoundly interesting on account of its very foreign character, quite unlike any contemporary work in England. William of Sens, who was the architect of the western part, was greatly influenced by the traditions of his native town, and his successor, the English William, was naturally bound to finish his work in the same style. The strange variations in width are due to the desire to retain the fragments of Conrad's choir which had survived the fire of 1174.

Prior d'Estria built the beautiful enclosing screen, a thoroughly English work of the early fourteenth century.

CANTERBURY CATHEDRAL



THE CHOIR

## THE BLACK PRINCE'S TOMB

ASCENDING the steps worn by the knees of countless pilgrims to Becket's shrine, the Trinity Chapel is entered.

The tomb of Edward, the Black Prince, is undoubtedly the most interesting monument which remains in the cathedral. A bronze figure of great beauty represents the warrior in full armour, and the tomb bears the familiar badge of the Prince of Wales, together with an epitaph written by Edward himself. On the beam above is part of the suit of armour worn in actual warfare.

In this chapel Henry IV lies buried, and the vacant space in the middle is the site of the shrine of St. Thomas. The glass in the aisles is the finest of the period in England.

CANTERBURY CATHEDRAL



THE BLACK PRINCE'S TOMB

## THE MARTYRDOM

THE north-west transept, the site of Becket's tragic death on December 23, 1170, is perhaps the most strangely fascinating spot in any English Church. The great reconstruction of the fourteenth century has, it is true, altered the appearance of this corner but, perhaps designedly, the very place where the saint fell remains undisturbed to this day. Part of the cloister doorway belongs to the one through which the archbishop entered the church a few moments before his death.

The great window in the north wall was given by Edward IV, and contains portraits of Edward V and his brother who were murdered in the Tower of London.

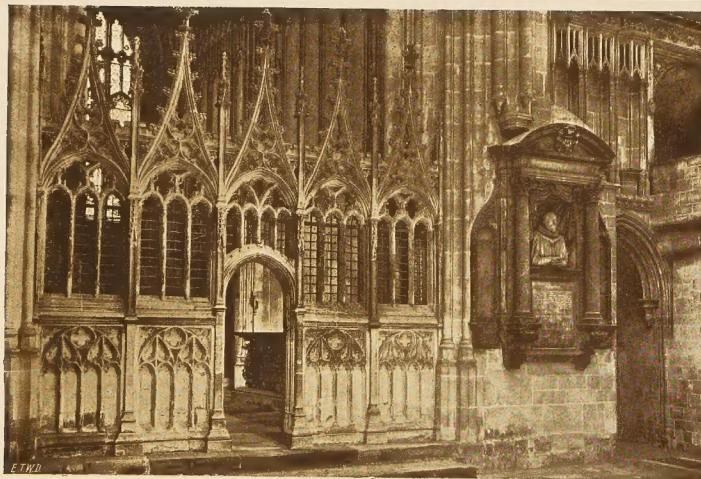
## THE CRYPT

IN the crypt some of the earliest work of the Norman builders is seen. The west end, which is here illustrated, was built by Conrad and survived the fire of 1174. The capitals are beautifully carved, though only partly finished in some cases. English William built the eastern portion to support the Trinity Chapel.

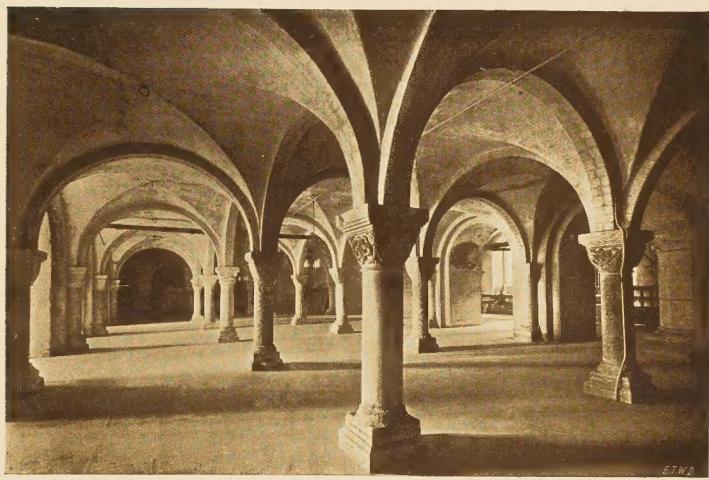
The Lady Chapel, which was of extraordinary magnificence, was in the crypt, and here Henry II performed his famous penance at the tomb of Becket before the saint was translated to the chapel above.

The whole crypt was granted by Elizabeth to Huguenot refugees for their looms, and a French service is still celebrated in their special chapel.

CANTERBURY CATHEDRAL



THE MARTYRDOM



THE CRYPT



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